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California Musical Journal.

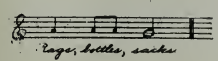
VOL. I SAN FRANCISCO, MAY, 1895. No. 8

Lay Minstrels of San Francisco.

J. H. ROSEWALD.

Anyone having lived for any length of time in the great city of London, has doubtless from curiosity, visited some of the back streets in a second or third rate neighborhood, and regaled his musical ears with the cries of the "*Muffin Man*," the scissors-grinder, the mender of old chairs, the vendor of "*chesnuts all 'ot*" and last though by no means least the " o' clo' man," all engaged in soliciting custom for their respective wares and articles of trade, by a series of cries, musical and unmusical. The benefits of such a miscellaneous program however, may also be enjoyed in this city, that offers inducement as good, and in many cases an improvement on those of the Old World.

A character well known to most of us, is the thin-faced little old man, with a nose as sharp as his voice, seated on a wagon as decrepit as himself, and drawn by a nag whose speed may be accurately reckoned by the movement of his ribs, that are plainly discernable through his delicate skin. As the little old man approaches the middle of a block, he raises himself with an effort, inflates his lungs to their full capacity, and gives his hearers the benefit of:

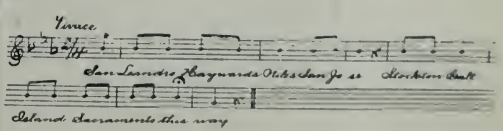


The plaintive, minor tendency of the phrase is in entire keeping with the "tout ensemble" of the singer. It is his trade-mark immediately recognized by every hearer, but whether the voice is a baritone or a tenor, remains as yet an unestablished fact.

A cloudless sky, with the sun shining bright, suddenly an almost blinding flash, as if some unruly fork of lightning had gone astray—what could it have been? After a moment the enigma is solved. Yonder big burly Russian, with his kit strapped over one shoulder, is exposing a bright sheet of tin to the sun's rays and with a good voice but extremely bad accent, cries:

These two characters are very fair representations of our street solo performers, but we can boast of possessing also the exponents of *ensemble* music. Two or three vegetable or fruit venders, may almost at any time be heard within a short distance of each other, trying their voices, the one offering his potatoes, in G, the other his apples in F, whilst the third with his true Wagnerian instinct, completes the chord by adding his strawberries, in E flat.

Generally, no matter what occurs in the city and county of San Francisco, or in fact anywhere in California, be it an earthquake, or a bad performance at the Baldwin Theatre, the blame is laid at the door of the S. P. R. R. But as yet I have not heard either the press or the public, give this much abused corporation credit for its efforts in behalf of the *Musa Musica*. At 8:30 every morning—except when it is foggy—the inimitable Wheeler, renders his solo at the Oakland Mole before a large audience, whom he moves, if not to tears, at least towards its destination by the following *staccato* movement:



Mr. Wheeler holds strictly to the text, nor

is he permitted to interpolate a single grace note, trill, or ornamentation of any kind. With the Southern Pacific everything must be uniform; uniform high rates, uniform melodies, uniformed officers and uniform kicking on the part of the public. Thus proceeds Baritone Wheeler, on the even tenor of *his* way, sending passengers for Stockton, Sacramento etc. "*this way.*"

The Difference Between Good and Bad Music Teaching.

The subject at hand is of great importance, especially from an elementary standpoint, which alone I will endeavor to speak of in this paper. In the first place the notes should be taught in such a way that the pupil will be able to recognize the key intended to be struck, instantly, by the line or space represented. That is, the whole keyboard should be made to appear to him as so many lines and spaces, and when he sees the representation on paper, he will recognize the exact position on the keyboard. This will be found a much better plan than teaching by the letters. The great objection in that system is, that although he will get the letter right, he is apt to strike in the wrong octave, which is as bad as if he played the wrong note.

The next step of importance is to lay the foundation for a good execution. A good technic is absolutely necessary to a pianist, without it the development of talent is impossible, and original musical ideas could never be properly brought to the surface. Therefore one of the distinctions between good and bad teaching whether this had been neglected or not. But there is a wrong way of going about this, even though it is the intention of the teacher not to neglect it. The mistake occurs through a wrong idea as to the natural adaptability of the hand to the pianoforte. The hand in its natural state is not at all adapted to perform its future work; the fingers are of unequal strength, the thumb is sluggish, and refuses to pass under the fingers without a twist of the hand, or a raise of the elbow, and the wrist is stiff, not allowing the hand to act independently of the arm. The mistake is made in giving studies and exercises for the cultivation of celerity before the hand is prepared to practice them in a proper position, and with the right movement of the thumb.

This is the root of nearly all the bad habits so commonly seen in beginners. As my subject calls for the difference between the good and bad, it has thus been necessary for me to point out a few of the mistakes in order to make a comparison. Let me remark right here that although the city contains a legion of poor teachers, there are also a large number o competent ones whose work shows for itself, and by degrees they are coming to the front where they belong

It will now be seen that the first thing to be done is to prepare the hand for its new function by strengthening the weak fingers, training the thumb to its new movement, and removing the stiffness of the wrist. These things can only be accomplished by a proper course of five-finger exercises. Excellent exercises exist for this purpose by several well-known composers. Any of the competent teachers will know at once to which works I have reference. While this is going on, the pupil should be gaining a good theoretical and practical knoweledge of all the scales and arpeggios. They should be practiced in groups of three, four, six, eight, nine, twelve etc., with a slight accent on the first note of each group, and also without accent. The speed should be increased until great celerity has been gained, but great care should be exercised in doing so without twisting the hand or raising the elbow.

When in the opinion of the teacher, the pupil has established a good position, and equality of strength gained in the fingers, studies for the cultivation of phrasing and expression should be given and only by such composers as will lead the pupil step by step to a fondness for the highest class of music. An abundance of such studies have been published. The competent teacher of today finds no difficulty in selecting suitable studies for each end to be attained, which collectively makes the pianist.

A good teacher will insist on good practice, both in quantity and quality, and in a case where every means has been exhausted to bring this about without effect he will loose nothing in the long run by giving the pupil up.

No sensible parent will be offended at this if it is done in the right way. It is certainly the best thing for all parties concerned.

If a teacher values his reputation he will not accept pupils with no talent whatever for music. Be he ever so good a teacher he will get the blame for the lack of progress in such pupils, and his income though temporarily increased, will in time diminish with his reputation.

H. W. PATRICK.

Concert Notes.

Almost everyone interested in music knows or has heard about Remenyi's violin playing. It is wonderful what an amount of fire and expression that old Hungarian instills in his playing and how he captivates his audience.

Miss Pauline Stein his prima donna is not above ordinary singers.

Not too much praise can be given to Mr. Sauvlet for his fine rendering of own compositions as well as his accompaniments. He is certainly a master.

A Tea and Musical given for the benefit of the San Francisco Girls' Union 929 Pine April 18th was a financial and artistic success.

Limited space does not permit us to give in detail the somewhat lengthy program.

The Harmony Choral Union, under the direction of Robert Lloyd, gave a very enjoyable concert at Odd Fellows' Hall, Tuesday April 23rd.

It was not as well attended as usual.

A testimonial concert, tendered to J. W. Mc Kenzie by the McKenzie Musical Society took place Wednesday April 24.

The program although unusually long was well selected and well rendered.

The Annual Spring Exhibition of the S. F. Art Association has opened with a concert under the direction of Henry Heyman, April 25th. It is the intention to continue these concerts every Thursday during the exhibition.

The farewell concert tendered Miss Edna Groves by her many friends and patronesses was a successful and enjoyable affair.

An excellent concert was given by the First Congregational Church, Friday, April 20th with Willis E. Bacheller as vocalist.

The Treble Clef Club will give a concert May 3rd.

The complimentary benefit concert of Mrs. Flora Whitney Evans took place at the Pythian Castle Hall, April 6th. Her songs, and the several encores that she was compelled to give, were much enjoyed by the audience.

Mr. W. H. Sherwood has been concertizing as solo pianist with the Boston Festival Orchestra. The tour extended from April 5th to the 22nd, throughout the eastern states.

De Kontski's Concert.

The concert given in honor of Chevalier de Kontski at the residence of Mrs. Pixley was in every way a most decided success. The singing by Mrs. Spitzy deserves special mention for its sweetness and purity.

Enthusiastic applause greeted the Chevalier's playing of the Polish Patrol. His audience almost sang with him in their enjoyment. It is difficult to realize that he is 79 years, he is the only pianist of his age that is heard on the concert stage. We are about to lose this famous musician he intends to go back to Europe, by the way of Siberia and will start about May 25th.

Prof. Goffrie's Benefit Concert.

The retirement of this veteran violinist from a profession which he has adorned by so many years of active service, was the occasion of a most complimentary benefit at Golden Gate Hall on March 29th. The large and enthusiastic gathering of his many friends, evincing all the sympathy and respect which he so abundantly deserves, must have been most gratifying and touching to him, who silently and sadly appeared before them, ready, apparently, to lay down the burden of life which age and illness had imposed upon him.

A lesson of the value of friendship, when most needed, may be learned from the treatment received by Prof. Goffrie from the self-styled "great violinist" E. Remenyi, who volunteered in the presence of manager "to play one number for his old friend Goffrie if it was announced at once," and who, getting the benefit of expensive advertising, declined at the last moment to appear by reason of his intending to give a concert himself.

As may have been foreseen, when the prominent ladies ever foremost in good work in this city undertook the patronage of the "Goffrie benefit," it was most decidedly a financial success, far, indeed, beyond the beneficiaries' expectation, and the object,—his care and medical treatment at Altenheim—will be fully provided for.

Correspondence.

LOS ANGELES.

EDITOR MUSICAL JOURNAL:

L. A. March '95.

Edward Remenyi is here. What a wonderful old man. He had fair houses. Mr. A. Eames is a good accompagnatem, but Miss P. Stein was a poor support.

Mr. Thilo Becker gave another recital. Not too much can be said of his delicacy of touch and phrasing which he displayed in Laraband by Bach, and the tremendous force he showed in the Chopin waltz. He is a thorough artist. Mrs. Tolhurst sang two numbers acceptably.

The Swedish Ladies' Quartette gave its first concert, and acquitted themselves very creditably. They also looked charming in their native costumes.

The Mozart Symphony Club appeared for empty benches. Mr. Holzer is a master of the wonderful instrument viola d'amom, which combines the sweetness of his violin with the richness of the viola. Of Herr Theo. Hoch not too much praise can be bestowed on him for his execution of the cornet but the triumphal trumpet we would rather miss in the concert hall. Mr. Mario Bloodeck showed some fine technique on the Da Gamba viola. Mr. Lund is a good fourth in the quartette. The concerted numbers were well rendered, especially the Rubinstein andante. Miss Braems attempted the Freischutz aria—better leave it alone. But why call themselves the Mozart Symphony Club?

The Calhoun Opera came and went, without much ado. Their artists not coming up to the usual standard.

Ward and James drew good houses.

Now a few words about La fiesta. People down here seem to have lost their wits. I think that the advisory board means it well, but there is not one man on the right place, who understands his business. And the queen they selected! If a woman of abont six feet high and weighing 240 pounds is the idol of Los Angles people, they have got her. In my next report I shall keep you thoroughly posted on the events of La Fiesta, which according to our local papers, will beat New Orleans Mardi Gras in pieces!!! De G —

STOCKTON.

EDITOR JOURNAL:

Musically, our town is a paradox. Full of talent and with beautiful voices, all our children aspire to be singers. Original in style, highly animated, free from throat and nasal complaints, they sing—but alas! they lack careful training.

Our teachers, many of them talented, are only country teachers after all. Our base ball reporters criticise our concerts for the press.

Give us one teacher of wide experience to settle in our midst, to teach us time and good singing and raise the musical standard, as they have done in your city, and we would soon rival you, for we love the art.

When a concert is billed we say, "How much?" "One dollar! That settles it, papa can't afford it; let us wait for the next minstrel show." So it goes.

Our young men swear by "Robin Hood" and think "Washington Post"—how I wish it never had been posted—THE music.

Robert Lloyd, of San Francisco teaches here part of each week. He volunteered his services to the Railroad Fund entertainment and for once did not treat (?) his audience to "Holy City."

We are sorry that Mrs. A. M. Noble has not made a success. Was surprised I assure you to see the music she attempted, as we always considered her strictly a ballad singer and a good one. Whoever heard her sing anything new and up to date in Stockton?

Sheel's soloists will soon give a recital here. They come last winter, rendered a good program to a large audience, hither drawn by the spendid ad Gov. Budd gave their prima donna. Now we Stocktonians love Mr. Budd, love him to death, but at his musical criticism, I draw the line. I don't think Miss Love can sing.

Next month I'll tell you about our amateur opera club and what we are doing.

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Eastern Items.

Samuel Francis Smith, D. D., author of America, was born in Boston in 1808. A testimonial concert was recently tendered him in that city at Music Hall. In the afternoon all the numbers of the program were of particular interest to children. Mrs. Jennie Patrick Walker sang America; Mr. John Hutchinson, of the once famous Hutchinson family, also sang, he having been Dr. Smith's lifelong friend. In the evening Governor Greenhalge presided. A large chorus from the Handel and Haydn Society, the Harvard Glee Club, Mrs. Walker and Mr. Joseph L. White rendered numbers. America was written in 1832.

It is said that upon the opening of Pittsburg's new music hall Lillian Russell was called upon to sing "The Star Spangled Banner." She could'nt because she did'nt know the words.

There is an immense demand for what is now known as "Trilby Music." First comes the famous song "Ben Bolt," then the "Trilby Waltz" in which this melody is introduced. The S. Brainard's Sons Co. have issued together with the above, the three French songs described in De Maurier's novel and wonderfully sung by "Trilby."

The Violin World of New York says: "And it has come to this! It is stated that music teachers in this city who receive pupils at their residence have difficulty in finding desirable places to live in. Few hotels or boarding houses will tolerate violin or piano teaching. One hotel in upper Broadway will not permit a piano under its roof for any purpose, and boarders who are musically inclined have to surrender their instruments or go to live elsewhere. Even apartment houses sometimes discriminate against Pianos used for professional purposes. Not every studio can be hired for music teaching. The results of this are that music teachers are often compelled to put up with poor accomodations."

The death of Rubinstein leaves Eugene d' Albert at the head of the profession. but as the latter no longer appears in public concerts, Rafael Joseffy is virtually the foremost pianist at the present era.

Local Items.

An opera organization is in process of completion in the city, to devote itself to the production of light opera. H. J. Stewart is the director and Dr. E. H. Bertrand, S. Homer Henley, Leonard Everett McLellan and Edward Marshutz are the active committee. There will be twenty-five charter members, seventy-five active members and 200 honorary members. The active members are to pay initiation fees and dues, and the honorary members are to pay $10 a year, entitling them to four seats for each performance. These performances will be not less than two nor more than four. It will be worth the committee's while to carefully investigate the cost of light opera productions before fixing the dues, seeing that the honorary members will only pay $1.25 a seat for two performances and about 60 cents for four, and take the best seats in the house to the extent of 800. This will leave the prospect of a deficit, and a large one, for the expenses of the charity opera performances in San Francisco have always been over $2000 and sometimes have reached $3000 for one night. The institution is one so worthy of patronage and so likely to meet with it, that it might as well be placed on a paying basis to begin with. It is pretty certain that no adequate production of light opera can be made on the proposed giving of four of the best seats for each performance to 200 members of the society for $10 for four operas.

——:——

J. H. Rosewald will give his lecture, with illustrations, on "Characteristic and Descriptive Music," before the Sorosis tomorrow afternoon at the residence of Mrs. W. J. Younger.

——:——

Louis von der Mehden Jr. will give a violin cello recital at Golden Gate Hall on Tuesday night.

——:——

A new aspirant for dramatic honors is Miss Freda Gallick, a young Californian, who will shortly make her public appearance.

——:——

Miss Nellie Connor is another Oakland composer, her "Smiling Eyes" was published by Dave Wise.

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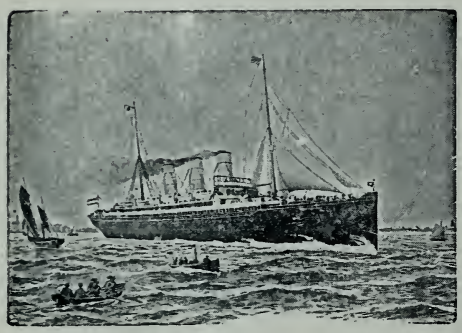

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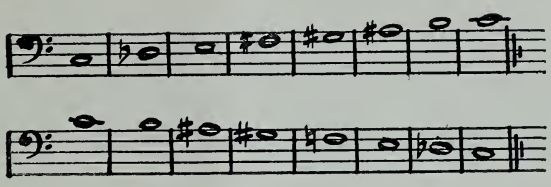
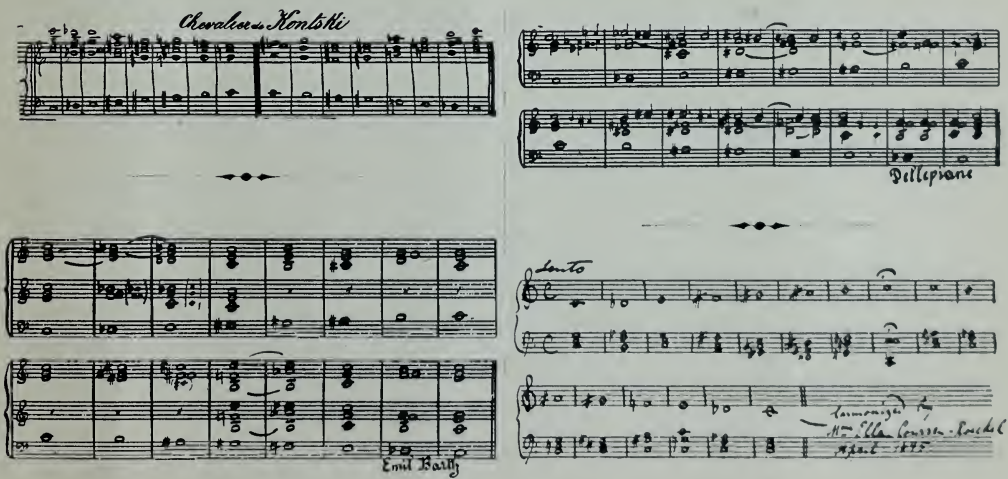


Created quite an interest among our musicians and readers. Almost all prominent musicians have sent us their construction of the same.

Messrs Von Adelung, Bosworth, Barth, Buck, De Konski, Dellepiane, Eckmann, Hoffmeyer, Julius, Kelley, Lejael, Metcalf, Pratt, Rosewald, Mme Coursen-Roeckel, Joseph Roeckel, Schmidt, Sauvlet, Schmitz and Vogt.

It is not our intention to criticise these harmonizations but leave it to others. All we have to say is that the work so far received does credit to the musicians of San Francisco.

Several of these examples were received too late for publication and they will appear in our next issue. No more contributions on this subject will be accepted.



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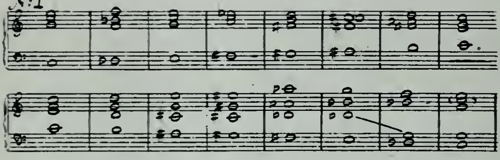

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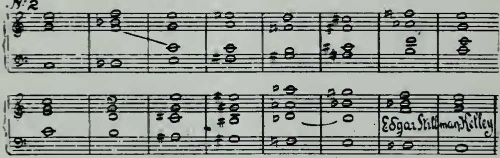
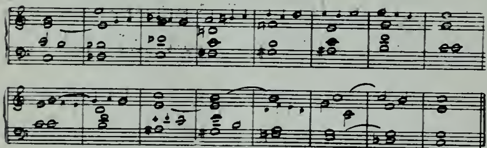
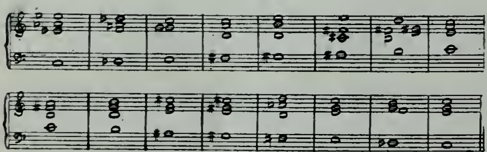
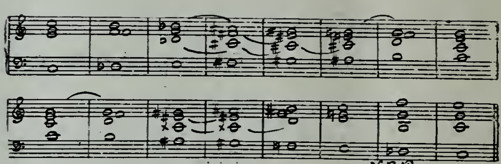

Edgar Stillman Kelley



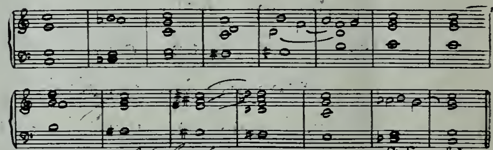
J.H. Pratt



Charles D. Brick



H.B. Pasmore



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G Sauvlet

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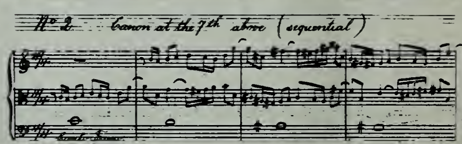

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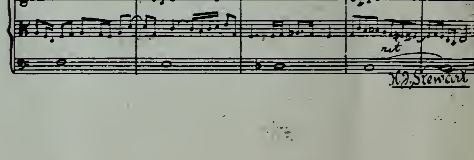

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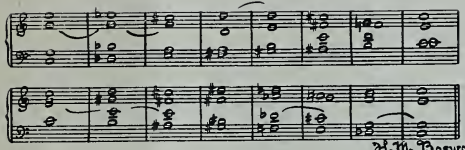
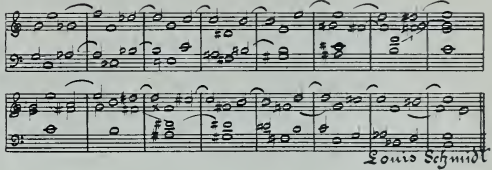
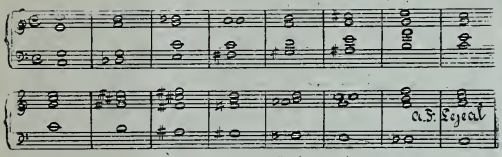

H. M. Bosworth


Louis Schmidt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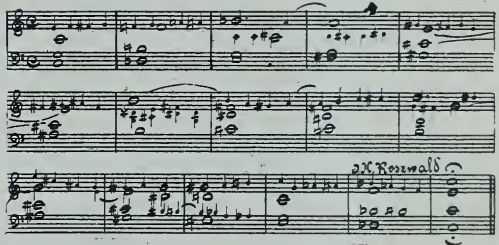
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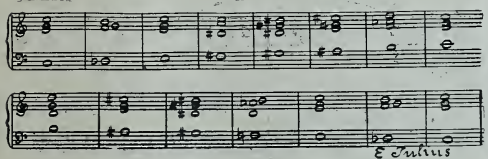
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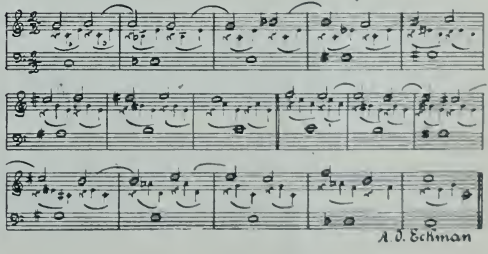
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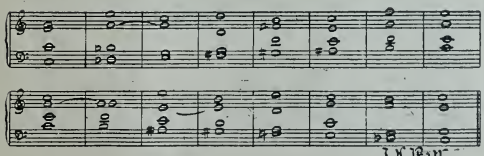
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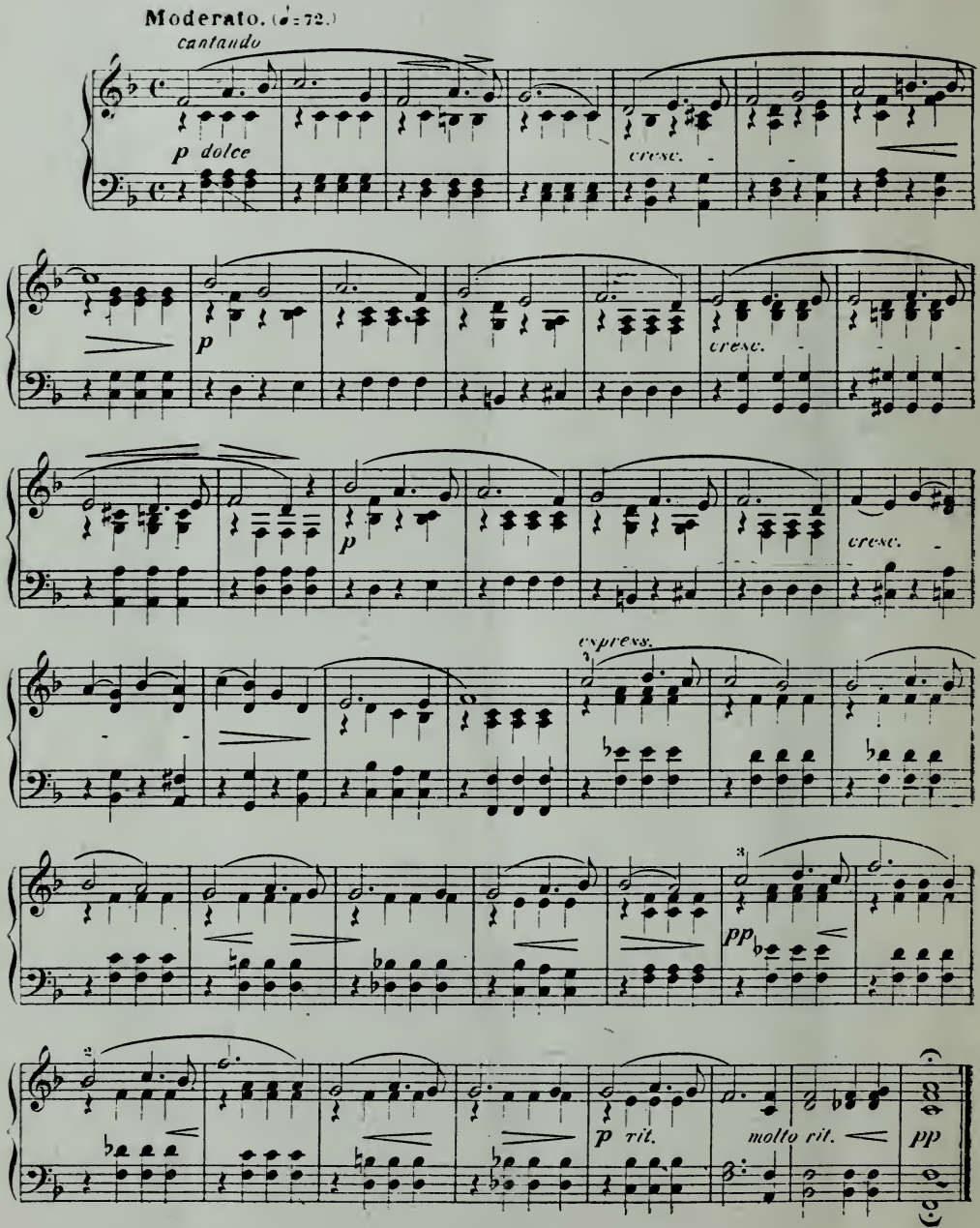
6. Träumerei.


Moderato. (♩=72.)
cantando
p dolce
cresc.
p
cresc.
p
cresc.
espress.
pp
p rit.
molto rit.
pp

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MAY, 1895.

OFFICE MUSICIANS' UNION,
39 Fourth St.
SAN FRANCISCO, April 22.

F. J. Zifferer, Editor Musical Journal—DEAR SIR: We decided to accept you kind offer of giving us a column in your paper for our official business. We thank you very sincerely for the offer and wish your journal the success it so much deserves.

Respectfully Yours,
E. E. SCHMITZ,
Secy. M. M. P. U.

Columbia Theatre is the third name which Powell St. or Stockwell's has received. The managers Friedlander Gottlob & Co. evidently want to fight the *hoodoo* which seems to be upon this theatre ever since its opening, and selected dear old Columbus as their patron saint to lead them to the land where "Milk and honey flows and American dollars their pockets fill." To make the fight more effective they selected the 13th for their opening night and the suggestive piece, All the Comforts of Home for their opening, so they bravely defy superstition and teach people how to make their homes comfortable and not throw their money away on poor shows. No reflection on the Columbia of course, let him whom the coat fits put it on.

The $500 a month so cooly asked from the San Francisco public to give employment to this vastly overated leader and the men imported here with him, are not yet in sight. The ability of a very large number of our resident musicians to do equally as well, and artistically, all the solo and orchestral work required of them, and who from the pressure of the times, are in some instances in needy circumstances, the displacing them in this grossly unjust manner, calls for the reprobation and indignant protest of every art-loving citizen and philanthropist among us. In justice to the artists engaged in Scheel's orchestra we add that they themselves score the idea of accepting a charity salary from the public of San Francisco.

Our esteemed contemporary the Musical Courier of March 27th reprints from the Examiner a most interesting and ably written paper by the composer Edgar Stillman Kelley upon Robert Franz, Germany's great song writer, who died on October 24th 1892. In the same excellent number occurs a valuable critique upon the "characteristics of Franz." Speaking of his associations with Heine we read of him and his work: "Franz's music sparkles. It is all poetry. This is why the two poets came together, having a common source for their creations. Franz's lyric has for basis the German folk-song, from which evolved the Protestant Church Choral, the foundation of modern music."

Little Robinson Crusoe is about the worst piece ever produced at the Tivoli; if Messrs Hirchbach and Wilson can't produce anything better and more original they had better draw on the repertoire of Strauss, Suppe, Offenbach and other celebrities rather than run the risk of ruining the good reputation the Tivoli has always held by making experiments such as the last which only illustrates what their leaders don't know. We are in favor of encouraging native, or rather resident talent but not to the degree expected by Mr. Hirschbach.

Mme. Billoni Zifferer has been re-engaged for a short opera season in Russia. At its termination she will return to California.

On account of misunderstanding with the Postoffice authorities at Washington we are obliged to discontinue the PACIFIC COAST MUSICAL JOURNAL and to start a new publication under the name CALIFORNIA MUSICAL JOURNAL. The aim and character of the paper will remain the same; a publication in the interest of the progress of music and filling an important mission on the Coast.

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STOCKTON.

In this city with the promising future, music is well cultivated there are 3 large music stores well supplied with instruments and sheet music 4 piano tuners and about 20 resident music teachers, of whom all but 4 are ladies, and two teachers from this city; all busily engaged in training the Paderewskis, Pattis, and Paganinis of the future.

The concert given for the Valley Road, under the leadership of Mr. Lloyd nearly filled the handsome theatre holding about 1600 people. The star of the evening was Miss Madge Thornton. A fresh, clear soprano voice, and a selection of songs well adapted to her voice and style won for her the appreciation of the audience.

Miss Edith Eaves has but little voice and a poor choice of songs made her singing monotonous.

Mr. Lloyd's singing is too well known to need description and after several bows which made us say involuntary "He is an Englishman" he responded with an encore.

The Piano Quartette of the members of the Euterpean Club showed fine training and excellent ability but the string quartette—well, the least we can say is their selections were way above their ability.

Messrs Thompson and Owens deserve special mention for their pleasing accompaniments.

Subscriptions for the MUSICAL JOURNAL received at Alberti's music store.

It is in the interest of every music teacher to induce their pupils to subscribe for the MUSICAL JOURNL.

Foreign Items.

Oscar Hammerstein has engaged the French singer, Yvette Guilbert, for the Olympia, at the extraordinary salary of $3000 a week. She will make her first appearance at the opening of that house. Yvette is only a music hall singer, but she is unique in her way, and can play upon the feelings of her audience as easily as a pianoforte virtuoso plays on his instrument. In Paris and London she carries all before her, but in Naples recently she was hissed off the stage. The French papers said it was because she did not wear diamonds.

The Minstrel, an exceptionally newsy, bright and valuable monthly member of the dramatic and musical press of London, gave in its February issue a portrait of Mr. Richard Yates Stenges and a page descriptive of his qualifications and career as a flautist and poet. He is credited with being a performer of the first rank, and among his poetical works, of which he has issued a very attractive volume, many of them are admirably adapted for musical settings.

The Strand Musical Mouthly, of London, edited by E. Hartzfeld, began its most auspicious life in January of this year, amid the multitudinous publications of that kind. This particular magazine if we may judge from the last issue just received here, will secure a deservedly prominent place as a publication of first-class merit, meeting all the demands of advanced musical sentiment and culture. The text, illustrations and music work commend the approval, as they should the patranage, of all lovers of the foremost art of the ages.

Miss Edyth Walker, is another American girl on the road to fame on the lyric stage. She went to Dresden to finish her musical education at the Royal Conservatory only a few years ago, and at her debut as Fides in "La Prophete," at the Royal Opera, at Berlin a few weeks ago, she astonished the musical people of Berlin with her phenominal voice; the next day she was recognized as one of the most talented young singers.

The contest for the leadership of the Loring Club lies between H. Kinross and D. P. Hughes.

Mrs. Alma A. Crowley has composed several very pleasing songs which were published by White Smith & Co. of Boston. This latest, The Little Story Always New, appears in this month's Folio, a Boston journal.

It is Lillian Russell's ambition to some day sing "Manon Lescaut."

Harps are occasionally used in some of the larger churches in New York City. The effect is said to be inexpressively grand, celestial, angelic even, when touched by a master hand. Used in combination with the organ the tone is entrancing.

The same journal speaking of Patti says editorially: "It is rather late in the day for Madame Patti to begin singing Wagner's music, to which she showed such aversion in her youth. Madame Patti's fifty-fifth birthday falls on the 19th of February, and I wish her many happy returns of the day."

Verdi, when asked by a friend, lately, if it was true that he was going to compose another opera said: "It may be true, but when a man is 83 years old, he cannot pronounce with any degree of certainty upon future labor."

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ADDITIONAL LOCAL.

Noah Brandt's pretty little opera "Captain Cook," which was written some time ago, is to be produced in the near future, either at the California or the Baldwin Theatre, probably the latter. If the work is well mounted and sung it ought to create a very favorable impression, for the music is bright and tuneful, and there is abundant opportunity for scenic display. The action is supposed to pass in the Hawaiian Islands, in the time of the historic Captain Cook, and in one of the scenes there is a grand volcanic eruption, which destroys a native temple. Several of the themes are written in imitation of the lovely Hawaiian melodies. A chorus of nearly forty voices has been rehearsing "Captain Cook" for two months, under the direction of Noah Brandt and Martin Schulz. The part of the Princess Ia Ia will be taken by Mrs. Eva Tenny, Mrs. Madden is the contralto, J. F. Flemming will sing the role of Captain Cook, J. M. Hynes that of the King, C. L. Parent takes the part of Koko Bola, and Frank Coffin impersonates Princess Ia Ia's native lover.

The Festival of the rising Lord was celebrated in all the churches of the city with music of a rare and exceedingly appropriate character. The programs and participants in the services of no less than 25 Churches were given in the columns of our great dailies.

Mr. Felix Kraemer formerly of Steinway & sons now traveling in the interests of Kranich & Bach a well known piano firm of New York arrived in the city a few days ago.

Mr. Fred Klein came to this coast to look after the interests of the Joseph Bohmann music house.

Mr. Edward Davis the forcible and fiery lecturer of the Science of Art is advertised in a pamphlet of the California Concert and Lecture Bureau as the "American Oscar Wilde." We wonder whether he is aware of the honors (?) bestowed upon him.

The piano house of Bancroft incorporated and disincorporated last week.

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On Monday, May 13th, Ysaye, the violinist, whose bow has bewitched all lovers of music, will be the attraction at the Baldwin, and a week later the Lilliputians in "Humpty Dumpty Up to Date" will arrive here from Chicago. The production is a very elaborate one, and has been most successful in the East. The cast contains one hundred and twenty-five people.

The California.

"A Country Sport" with Peter F. Dailey and his excellent company has just finished its successful run. H. Grattan Donnelly's comedy-drama "The American Girl" is the present attraction.

Stockwell's.

The Italian Philharmonic Society, under the direction of Signor Spadina, will give "Il Trovatore" at Stockwell's Sunday evening, May 5th.

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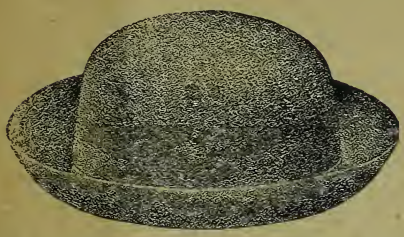

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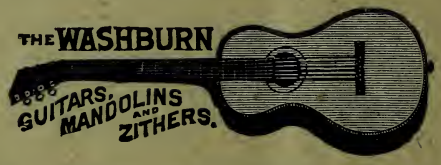

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